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as usual, too good for the nonsense he had to sing; and Mr. Brian tried hard, as a Jew, to elicit a smile; but the custom of greeting the singers with a burst of applause at the conclusion of their songs was rigidly adhered to in both these cases; and if their reputation were not advanced by their performance, therefore, it at least was not injured. A song was then sung by a vocalist whom we presume to have been the concert-giver, and this was followed by some tricks by Dugwar, "the Queen's Juggler." The National Anthem was in the programme, but we did not remain to hear it.

So ended the "Comic Concert," of which we have endeavoured to give an impartial account. That it was in all respects exceedingly well conducted, we willingly bear testimony; and that every person exerted himself to the utmost we also freely admit. Here we would stop, were we not impressed with the conviction that the literary and musical pretensions of these entertainments are now pressed upon the public attention with a pertinacity which can only be checked by the expression of a few plain truths. In glancing at the programme, we find that there is not the least desire on the part of the members of the music-hall profession to underrate the value of the words of their songs, for they print them whenever they can find an opportunity; and that they wish the compositions to take rank as musical works is proved by the motto, from Shakespear, adopted by Mr. George Leybourne in his programmes—"Here will we sit, and let the sounds of music creep into our ear." And this is a specimen of the words which creep in with the music:—

"The way that I won her is strange you will say,  
'Twas one afternoon that I went to Bellevue;  
A young friend of mine was there for the day,  
And took little Polly, for whom he'd to pay."

Many of the tunes of these compositions are exceedingly good; but the lines we have quoted, taken at random from a song, printed in the programme of the concert, called "The Lancashire Lass," will give some notion of the literary contents of the works which are so plentifully displayed in several of our metropolitan music-shops. The concert was entirely under the management of Mr. Charles Roberts, who styles himself "Premier Caterer," and informs us that his great "practical experience" enables him to provide "artists" from a long list which he gives, to enliven Fêtes and Galas during the season. Like the man who, when asked if he were going to hunt that morning, replied that he "had been," we confidently expect that our "practical experience" would induce us to stay away from Fêtes and Galas so "enlivened." We have often enjoyed ourselves very much in public Gardens until the "amusements" began; and should be glad indeed, therefore, if the character of out-door pastimes were such as to attract, either by wit or humour. Shakespear's fools are about the cleverest fellows in his plays, and none but consummate artists dare to act them. Bad jokes and false wit are depressing enough under any circumstances; but it is cruel to add to the melancholy which they produce by painting the face, or donning the cap and bells. A dull clown may excite our pity, but never can excite our laughter.

#### THE BOSTON PEACE MUSICAL FESTIVAL. TO THE EDITOR OF THE MUSICAL TIMES.

AFTER cavil and strife among local authorities, which at one time threatened to become serious, the Boston Peace Musical Festival has at length taken place, the use

of St. James's Park being granted for the erection of the Coliseum. This building is entirely of wood, 500 feet long by 300 feet wide, holding between 40,000 and 50,000 persons. The grand Chorus Organ, which formed no unimportant feature, was built by the eminent firm of E. and G. G. Hook. Notwithstanding the fact that it had but one manual, it was by no means unmanageable, through the ingenious application of composition pedals; and the effects produced were such as could perhaps only be expected from organs with three or four manuals. The chorus consisted not only of all the best societies in and near Boston, but was largely augmented by others from great distances. The whole labour of organizing and superintending this host of singers fell upon Mr. Tourjée, the amiable and efficient Director of the New England Conservatory, Boston. The Grand Orchestra included the greatest talent of America; and the organizing of this body was confided to the care of Mr. Thomas Baldwin. The conductors of the Festival were Mr. Carl Zerrahn, a German, residing in Boston since 1854, Mr. Julius Eichberg, and Mr. P. S. Gilmore. Dr. Willcox presided at the organ.

The Concert commenced on the 15th June, and was preceded by prayer by the Rev. E. E. Hale, followed by a short address by the Mayor, Mr. Shurtleff, and a longer (perhaps too long) one by the Hon. N. Rice. "Ein feste Burg," Luther's grand Chorale, opened the programme. This was simply the Chorale, not Nicolai's Chorale Overture, as erroneously stated by many writers. This outpouring of 10,000 voices, with organ and full orchestra, was grand in the extreme, and made a deep impression, thunders of applause breaking forth at the conclusion. The Overture, *Tannhäuser*, was performed by the select orchestra, but it created little effect. The Gloria, from Mozart's *Twelfth Mass*, although meeting with hearty applause, was anything but perfect, the tenors being out of time occasionally, which, considering the simplicity of the work, ought not to have occurred. Gounod's "Ave Maria," based upon Bach's Prelude in C major, was exquisitely rendered by Madame Parepa, but it did not give the lady so good an opportunity for exhibiting the powers of her voice as might have been desirable for a *débüt* in so colossal a building. "The Star-spangled Banner" proved a genuine success, and displayed to the greatest advantage the gigantic power of the grand orchestra, military bands, drum corps, organ, artillery, and chiming of bells; of the latter, of course, nothing was heard inside the building. The firing of the cannons by electricity from the conductor's stand had really a fine effect, as the instantaneous discharge upon the first beat of each measure in the chorus, may well be compared to the striking of a large drum. The "American Hymn of Peace" opened the second part. It is a good solid composition, by M. Keller, and was well given. After the Overture to *William Tell*, the "Inflammatus" (from Rossini's *Stabat Mater*) was performed, Madame Parepa sustaining the solo with such effect, that it was repeated, by unanimous desire. Meyerbeer's "Coronation March," from the *Prophet*, by the full orchestra of 1000 musicians, was not perfect, and, indeed, proved nearly a failure. The "Anvil Chorus," from *Il Trovatore*, by chorus, full orchestra, and artillery (outside) accompaniment, the anvil part performed upon 100 anvils by the Boston fire-brigade, was excellent; and it was redemanded with acclamations. "My country, 'tis to thee" (*i.e.*, God save the Queen) which the Americans claim as one of their national airs, made an effective conclusion to the first day's performance.

The second day the Festival was attended by the President, General Grant. Nicolai's Festival Overture, based on Luther's chorale, "Ein feste Burg," opened the concert, and was performed well, the voices sustaining the *Canto fermo* with precision, and the orchestra performing the fugue passages with equal accuracy. The two choruses from the *Messiah*, "And the glory of the Lord," and "Glory to God in the highest," were rendered with remarkable precision. The recitative and aria, "Non più

di fiori," well sung as it was by Miss A. Philipps, was not much appreciated; but the chorus, "He, watching over Israel," from *Elijah*, was given with a delicacy of feeling which had a most soothing effect upon the listeners, who, in the other choruses, had only the opportunity of judging of the great power of the vocal masses. "Let the bright Seraphim" was sung by Madame Parepa (the obligato trumpet part performed upon the cornet by the celebrated player Arbuckle), and encored. After "See, the conquering hero comes," which was given as a trio, duet, and chorus, "The Star-spangled Banner" and "Anvil Chorus," were sung, in compliment to the President, although not mentioned in the programme. The second part opened with two movements from Schubert's Symphony in C major, which were well performed, but not much appreciated. The two choruses, "The marvellous work" and "The Heavens are telling," with their respective solos, by leading artists from Boston, followed, and both were, on the whole, satisfactorily executed, although the tenors and basses were somewhat weak and uncertain in their entries.

The third day, being the anniversary of the battle of Bunker's Hill, the city kept it as a general holiday, all the shops being closed. The programme for this day was mostly of a national character. The Overture, *Fra Diavolo*, for the full orchestra, was exceedingly well given, the solo trumpet part being performed by fifty trumpeters, who kept such excellent time that it appeared as if but the work of one. The choral, "Great God, what do I see" (Luther), very nearly broke down on account of the trebles starting before the sign was given. Zannotta's Grand March, "Peace Festival," is a well written composition; and arranged for a full orchestra, military band, and organ, did not fail to produce a good impression; but there is nothing particularly original about it. "Robert, toi que j'aime" displayed Madame Parepa's voice to much advantage; and the "Anvil Chorus" followed, with the same effect as before. "Hail, Columbia," one of America's national airs, had an introductory overture, written for the occasion by G. G. Gonverse. It showed little relationship to the national tune, which was transposed into the key of D major, forcing the air to be screamed out, as it dwells chiefly upon F, G, A, and once rises to B. Bille's March Militaire, "Prince Frederic," is a stirring melodious work, and elicited unanimous applause. "The Star-spangled Banner" followed, Madame Parepa-Rosa taking up the second (high) part of each verse. Then came "The harp that once thro' Tara's halls," which was rendered by all the combined forces in the most perfect manner. The aria for the cornet, from *Il Bravo*, gave Mr. Arbuckle an opportunity of confirming the good opinion the public has already of him. The Overture, *Stradella*, by the reed band of 500 performers was not good, the leading clarinets not being always together; but the chorale, "Old Hundredth," was well given, and brought the day's performance to a worthy close.

On the fourth day, Weber's "Jubilee Overture" opened the proceedings; after which the chorale, "To God on high," from *St. Paul*, was sung with great precision, accompanied by both orchestra and organ. Next came two movements from Beethoven's Symphony, No. 5, in C minor, which were well executed and well received. "Lascia ch'io pianga," sung by Miss Philipps, made a most favourable impression upon the audience, and it was unanimously encored. "Achieved is the glorious work," from Haydn's *Creation*, and "Thanks be to God," from *Elijah*, were excellently rendered, the latter piece producing an electrical effect upon every hearer. The prayer from *Moses in Egypt*, was chosen for the opening of the second part. "Inflamatus," from Rossini's *Stabat Mater*, followed, but with a much grander effect than on the first day, as the solo was sung by about ten young ladies with the utmost correctness of intonation and precision. The applause was so enthusiastic that a repetition was unavoidable. The "Gloria" from Mozart's *Twelfth Mass* was rendered better than on Tuesday; and the "Hallelujah

Chorus," from the *Messiah*, formed a most appropriate finale to the great musical festival, the execution of this last piece being in every respect admirable. At the concert which was given on Saturday, I should mention that Madame Parepa and Miss Philipps sang, and Ole Bull played his own composition, "The Mother's Prayer;" but I must confess that the building is too vast in its dimensions for a single violin to come out with sufficient power and effect. After the review I have given of every day's proceeding, I have the same opinion of solos by a single voice; and even some of the slow movements in the symphonies were utterly lost to the majority of the audience. On the whole, I must pronounce the Festival a decided success, not merely in a pecuniary, but in a musical point of view. It will tend to diffuse not only a greater, but a purer taste for the art, which, alas! is sadly deteriorated in this country. While American publishers receive, by every mail, packages of new music published in Europe, in order to reprint everything that is worth having, I should like to know how many European publishers pay the same compliment to this country. With these remarks I draw my report to a close, trusting that the reading thereof may not have proved tedious.

Musico.

### ROYAL ITALIAN OPERA.

THIS establishment closed its doors on Saturday, the 24th ult., with an excellent performance of *Il Barbiere*. During the past month no novelties have been produced; but we may mention, amongst the welcome revivals, Meyerbeer's *Dinorah*, in which Madame Patti gave so exquisite a rendering of the heroine, as to eclipse all former representatives of the part. The performance of *Le Prophète* was remarkable for the success of Mdlle. Tietjens in the character of *Fides*, and the failure of Signor Mongini as *Jean of Leyden*; more extraordinary because the music of *Fides* is out of the register of Mdlle. Tietjens, and that of *Jean*, in the register of Signor Mongini. On the second representation of the Opera, Signor Tamberlik replaced Mongini, to the great satisfaction of the audience. True to the announcement, no extra nights have been given.

### PHILHARMONIC SOCIETY.

THE last concert of the present season, which took place on the 28th June, was one of the best of the series. The performance opened with a very excellent rendering of Beethoven's "Leonora" Overture. The next instrumental piece was Spohr's "Dramatic" Concerto, for the violin, which was played with a thoroughly intellectual appreciation of the composer's meaning by Herr Ludwig Straus, and warmly applauded, as it deserved to be. The performance of Dr. Bennett's Pianoforte Concerto in C minor, by Madame Arabella Goddard, was a highly interesting event, in the first place, because it afforded the audience an opportunity of hearing a fine work, finely played; and in the second place, because it proved to the Prince and Princess of Wales, and "the rest of the Royal family" who were present, that a great English pianist at a great Musical Society chooses, of her own free will, a composition by an Englishman, and endeavours, with all the energy of a true artist, to render it the justice to which it is entitled. We trust that the excessive merit of this Concerto, and its exceptionally excellent performance, may be recollected by the Royal visitors with as much pleasure as they assuredly will be by the rest of the hearers. Mr. Cusins' Overture, "Les Travailleurs de la Mer," contains good dramatic feeling, and is well instrumented. It is intended to illustrate the principal incidents in Victor Hugo's novel of the same name; and, although descriptive music is seldom effective, the applause with which it was greeted was in the highest degree encouraging. Mendelssohn's "Italian" Symphony, and Weber's "Jubilee" Overture, were the other orchestral works. The vocalists were Madame Trebelli-Bettini and